LANDMARK DESIGNATION REPORT

Robert Lindblom Technical High School Building

6130 S. Wolcott Ave.

Final Landmark recommendation adopted by the Commission on Chicago Landmarks, April 1, 2010.

CITY OF CHICAGO
Richard M. Daley, Mayor

Department of Zoning and Land Use Planning
Patricia A. Scudiero, Commissioner

The Commission on Chicago Landmarks, whose ten members are appointed by the Mayor and City Council, was established in 1968 by city ordinance. The Commission is responsible for recommending to the City Council which individual buildings, sites, objects, or districts should be designated as Chicago Landmarks, which protects them by law.

The landmark designation process begins with a staff study and a preliminary summary of information related to the potential designation criteria. The next step is a preliminary vote by the landmarks commission as to whether the proposed landmark is worthy of consideration. This vote not only initiates the formal designation process, but it places the review of city permits for the property under the jurisdiction of the Commission until a final landmark recommendation is acted on by the City Council.

This Landmark Designation Report is subject to possible revision and amendment during the designation process. Only language contained within the designation ordinance adopted by the City Council should be regarded as final.

Robert Lindblom Technical High School Building

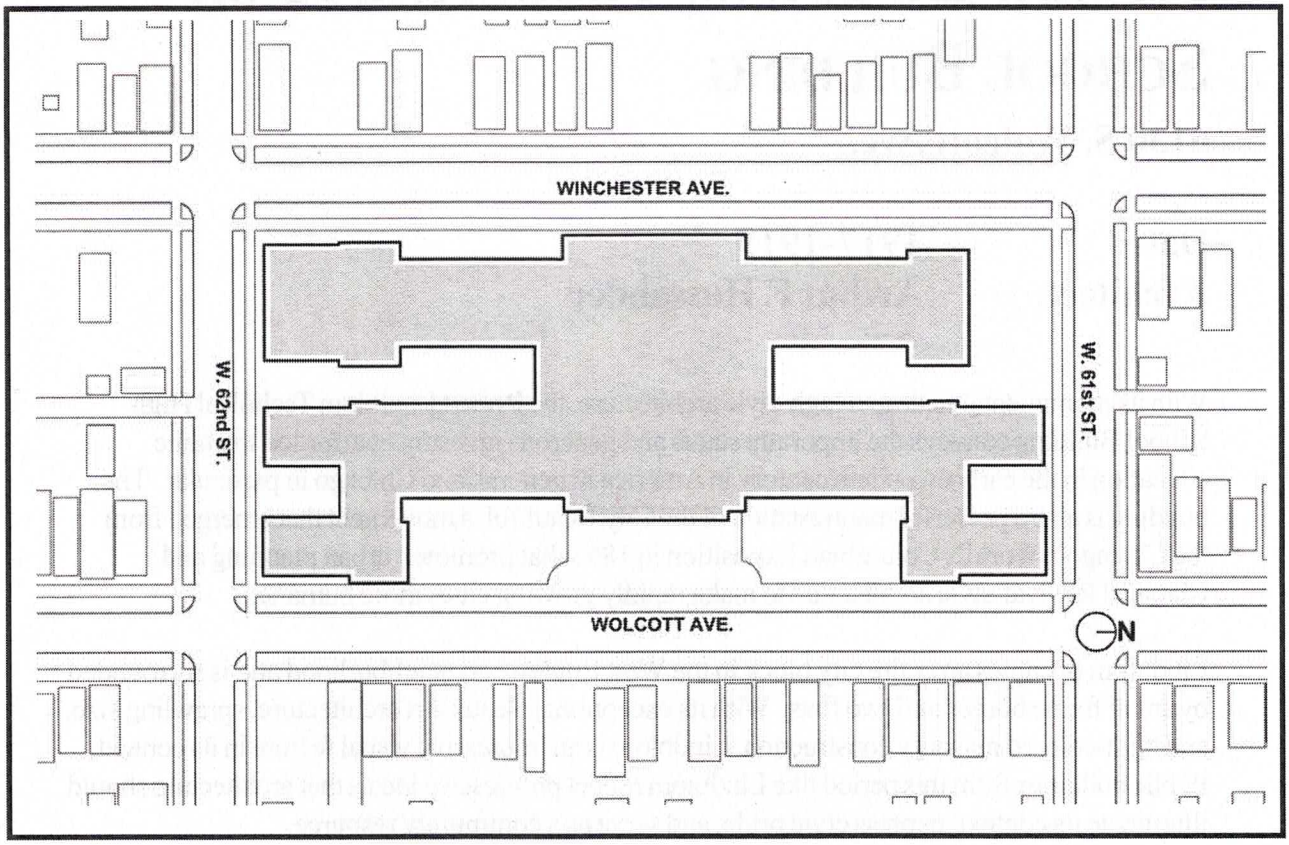
6130 S. Wolcott Ave.

Date: **1917-1919**
Architect: **Arthur F. Hussander**

With its monumental scale and high-style architecture, the Robert Lindblom Technical High School Building conveys the important status and generous investment afforded to public education in the early-twentieth century in America in general, and Chicago in particular. The building is also a powerful manifestation of the City Beautiful, a movement that emerged from the Chicago's World's Columbian Exposition in 1893 that promoted urban planning and Classical Revival-style architecture to make rapidly growing cities more humane.

Lindblom occupies an entire city block in the West Englewood neighborhood and is surrounded by small frame homes and two flats. With its exceptional Beaux Art architecture, sprawling size, and light-colored masonry construction, Lindblom is an impressive visual feature in its context. Public buildings from this period like Lindblom reflect progressive ideals that architecture should illuminate its context, express civic pride, and serve as a community resource.

Lindblom was built during a time of expansion of Chicago's public school system. Increasing industrialization of American cities led to questions about how high schools should prepare students for the changing social conditions, and Chicago became an important center for



Lindblom Technical High School's monumental neo-classical façade is a prominent visual landmark in the West Englewood neighborhood, located seven miles southwest of Chicago's Loop. The school's city block-sized site plan and high-style architecture make it a powerful visual feature within its context of small homes.

progressive educational reform during this period. Educators, architects, and school boards during this period believed that school architecture played a very important role in the success or failure of public education, a conviction articulated by Lindblom's architect Arthur F. Hussander who wanted the school building to be "the best possible instrument of service for the educator."

During much of the twentieth century, Lindblom functioned as a selective enrollment technical high school serving the entire South Side (Lane High School was its counterpart on the North Side). In 2003 the school was closed for a major rehabilitation and restoration, and it reopened in 2005 as the Lindblom Math and Science Academy, a city-wide selective enrollment high school.

Public Education in the Early-Twentieth Century

In the 1830s and 1840s educators Horace Mann and Henry Barnard established the basic principles of America's system of universal free public education. Chicago built its first high school in 1856 (Central High School, demolished 1951), and in 1866 adopted the "Quincy plan" of age-graded schools with separate rooms for each grade. The great growth of Chicago in the late-nineteenth century led to widespread demand for new public school buildings. The conditions in Chicago reflected national trends that saw high school enrollments double every decade from 1890 to 1930. The period from 1900 to 1930 marked a peak in new school construction in Chicago that has never been surpassed. From 1911 to 1920, the board completed 61 new school buildings and another 88 in the following decade.

At the same time, the progressive social reform movement sought to improve living and working conditions in increasingly crowded industrial cities like Chicago. Progressive-Era legislation prohibiting child labor and mandating school attendance placed greater demand on the public education system. More significantly, progressive reformers pushed for curricular changes in public education, particularly at the high-school level, to better prepare students for an active role in the social and civic life of cities.

Chicago's significance in the progressive movement is often credited to Jane Addams who in 1889 established Hull House, a nationally-influential settlement house that offered social, educational, and artistic programs to the diverse immigrant population of the Near West Side. In addition to direct social work, Addams and other residents of Hull House agitated for broader social reforms, including improvements in public education, and Addams served on the Chicago School Board from 1905 to 1909.

John Dewey from the faculty of the University of Chicago visited Hull House, and the work there inspired him to become a champion of public education reform. With Ella Flagg Young (who later served as superintendent of Chicago Schools from 1909-1915, the first woman to head a large urban school system), Dewey established the Laboratory School at the University of Chicago in Hyde Park in 1896. Another influential figure in the progressive education movement was Francis Parker, who Dewey regarded as "the father of progressive education." Parker came to Chicago in 1883 where for sixteen years he served as principal of the Cook

Lindblom's grand entrance portico is located at the central pavilion and is framed by giant order Ionic columns in carved limestone (top right). The exterior walls are cream-colored brick (bottom) trimmed with light-gray terra cotta (top left).

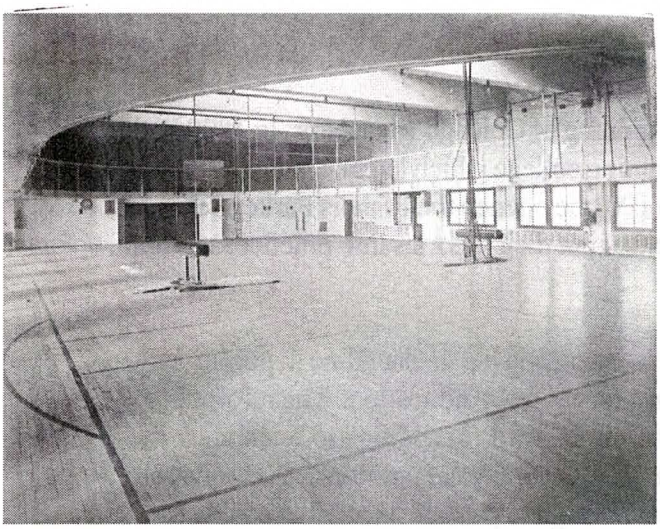
County Normal School, the main institute for the training of Chicago's teachers. In 1899 Parker founded the Chicago Institute, a private teacher training college which later became the School of Education at the University of Chicago, and in 1901 he opened the Francis Parker School. The Parker and Lab Schools allowed the reformers to put their theories into practice, and both schools continue to operate in Chicago.

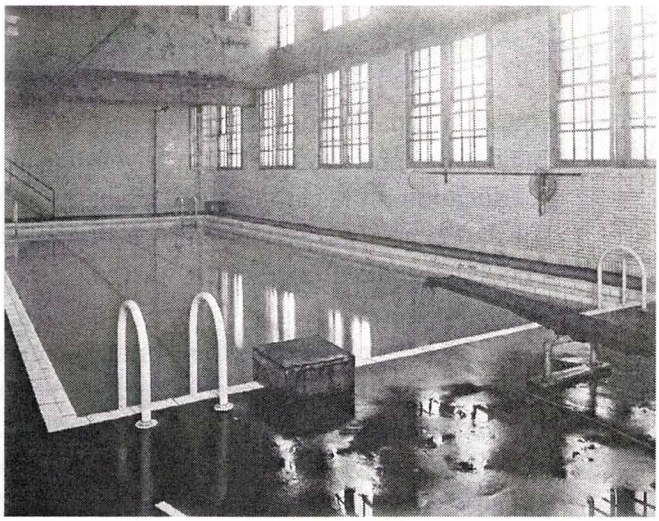
Dewey and Parker rejected the dominance of rote learning and harsh discipline in public schools. Instead they argued for more experiential and hands-on education. The reformers believed the educational system should address the whole child. In addition to academics, the social, intellectual, emotional, and physical aspects of education were promoted. Assimilation was another goal of the reformers who realized that immigrant parents were often unable to familiarize their children with American social and civic mores.

The broadened curriculum advocated by the progressive reformers would have a major impact on the physical plan, architecture and equipment of public schools in the early twentieth century, as shown by William Wirt's "Gary Plan" schools. In 1906 workers flooded into Gary, Indiana, to find jobs at the new U. S. Steel works, the world's largest steel mill at the time. Wirt had studied under Dewey, and was hired as superintendent of Gary Schools to build the new school system essentially from scratch. Wirt's plan for Gary's schools represents the first large-scale application of progressive ideals in teaching practice and school architecture. To accommodate new physical and health education programs, the new schools included pools, gymnasiums and larger play grounds. Group education and arts performance education programs were accommodated in large auditoriums. Learning by doing required new specialized spaces such as vocational shops and greenhouses.

In addition to planning and equipment, progressive educators believed that the comfort and attractiveness of the school had a direct impact on attendance and academic achievement. Adequate light, heat, ventilation, space, and sanitation became important considerations. The Gary Plan schools were more expensive, and to maximize the cost effectiveness of the new buildings Wirt rotated classes throughout the day so that the facilities remained in continuous use. Wirt's Gary Plan schools influenced school design in America up until the Great Depression, and the diverse program spaces clearly influenced the design of Lindblom High School.

While the Progressive-Era reformers recognized that hands-on training was necessary and relevant for students in industrialized cities, the business community would in the 1910s push schools to train high school students in specific trades to better prepare them for the workforce. Vocationalism in public education was part of larger program that promoted social efficiency and scientific management of school administration. Specialized curricular tracks and standardized testing were adopted by schools to better deal with growing number of high school students. Progressives like Ella Flagg Young and John Dewey opposed the "cult of efficiency" in public education as interference from the business community and argued that vocationalism would limit children's opportunities.

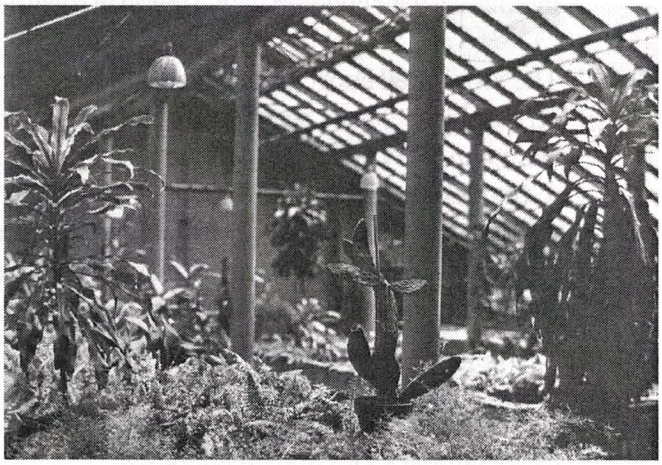


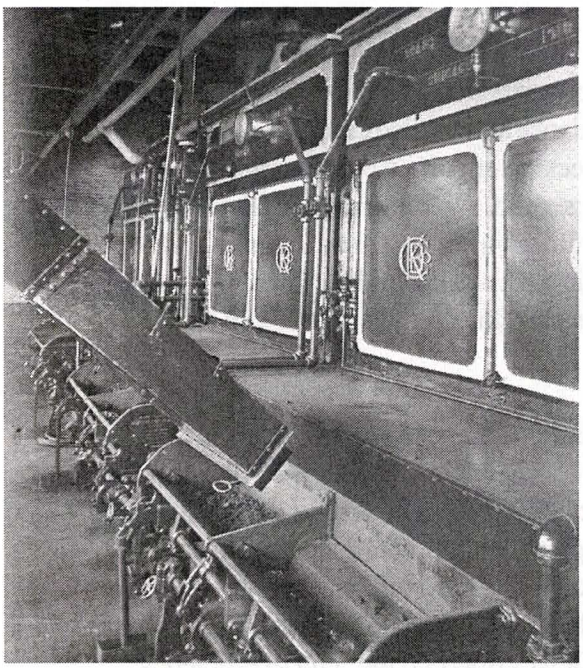


These photos from a circa 1927 photo album of Lindblom document its specialized rooms and original equipment which reflect the priorities of Progressive-era education reforms.

To accommodate new physical education programs, Lindblom was designed with two gymnasiums (one with a running track at top left) and a swimming pool (top right).

The greenhouse at Lindblom (right) reflected the broadened scope of high school curriculum from the period to include hands-on instruction.





Great attention was paid to adequate heating and ventilation of school buildings as a matter of public health in the early-twentieth century, and mechanical systems became important considerations in school design. Lindblom's massive coal-fired boilers (above) were included in the early photographic album of the school.

A scene from a 1924 play at Lindblom (above) illustrates the priority placed on social education and Americanization of immigrant students during the period.

If Lindblom is any indication, it appears that some schools found a compromise between vocational and academic tracks. In 1924 Lindblom offered a 4-year college prep course that allowed for specialization in technical science, social science, and language. But the curriculum also included several vocational programs including a two- and four-year business course, a two-year electricity program, a four-year pharmacy course, as well as courses in automobile repair, and printing.

Building Design and Construction

With its monumental neo-classical façade, the Lindblom Technical High School Building is a prominent visual landmark in the West Englewood neighborhood. Located 7 miles southwest of Chicago's Loop, West Englewood began to be built up with small homes following its annexation to Chicago in 1889. Since its early settlement the neighborhood had a strong Swedish-American identity, though by the time Lindblom opened Germans, Irish, and Italians also lived in the neighborhood. Beginning in the 1970s the neighborhood became primarily African-American.

In 1913 residents of West Englewood successfully petitioned the school board to construct a new high school in the neighborhood. $900,000 was appropriated for the school in that year. The following year, the decision was made to dedicate the school to Robert Lindblom, a prominent figure in Chicago's Swedish-American community.

Robert Lindblom (1844-1907) immigrated to the United States from Sweden at the age of 20, and grew successful in the grain commodity business first in Milwaukee, and beginning in 1877 at the Chicago Board of Trade. Apart from his business success, Lindblom served on the Finance Committee of the Chicago Board of Education and donated $500,000 to the World's Columbian Exposition. In addition to commemorating Robert Lindblom's service to the school system, the name also reflects the historic Swedish-American ethnic identity of the neighborhood at the time of the school's construction.

Though funds for the school were appropriated in 1913, ground was not broken until March 1917. In the following month the U. S. entered World War I, and material, labor and fuel shortages drastically slowed construction. Even after the Armistice in 1918, the School Board's architect Arthur Hussander reported that coal shortages and labor unrest hindered the construction of several new schools including Lindblom. The school was finally completed and opened in September 2, 1919, at a final cost of $1.3 million. In his *Annual Report* from 1919, Chicago Public Schools Superintendent Robert A. Mortenson described the newly opened Lindblom High School as "a magnificent building equipped to handle all the departments of a modern cosmopolitan high school."

The sheer size of the school is impressive in the context of its immediate neighborhood of small frame homes. Lindblom occupies a full city block bounded by Winchester and Wolcott

Avenues and 61st and 62nd Streets. As was common practice at the time of construction, the school is sited away from heavily-trafficked streets and industrial areas. The overall dimensions of the building are 260 by 590 feet creating a total floor area of 330,000 square feet. Lindblom was designed to accommodate 2,500 students.

The scale and design of Lindblom is influenced by the Beaux Arts style of architecture, a reinterpretation of the Classical architecture of ancient Greece and Rome and its later manifestations from Renaissance Europe. The grand scale, stout construction, and restrained ornament of the Beaux Arts style lent itself to public buildings like Lindblom.

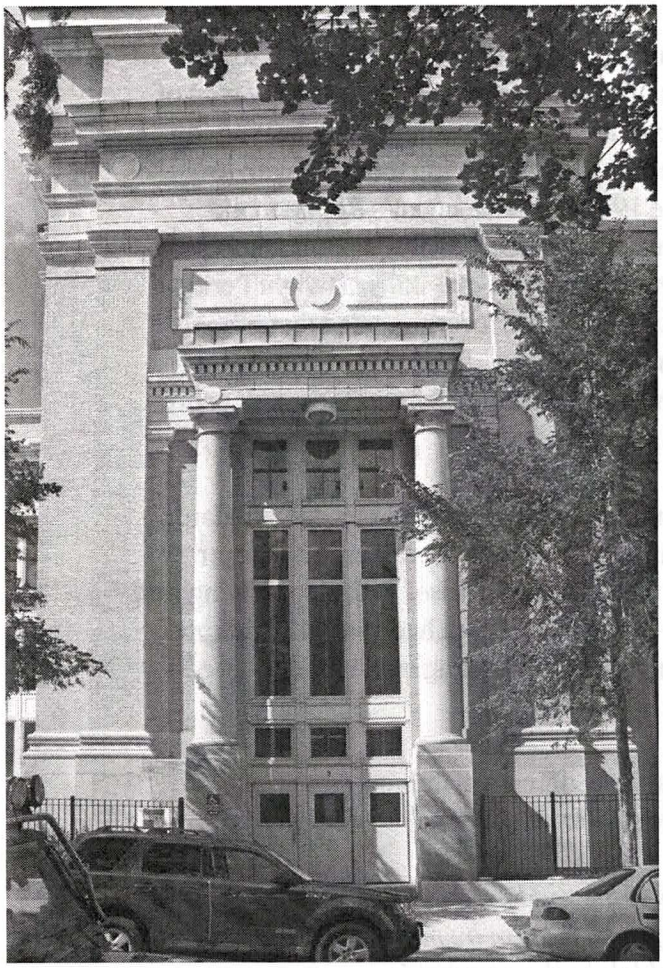
The overall plan of the building consists of a prominent central block containing the formal entrance lobby and auditorium. Four wings extend from the central block forming an elongated ***H***-plan. Each wing contains a double-loaded corridor with classrooms or other program spaces. The spaces between the wings are open to allow light and ventilation into those classrooms without exterior facing elevations.

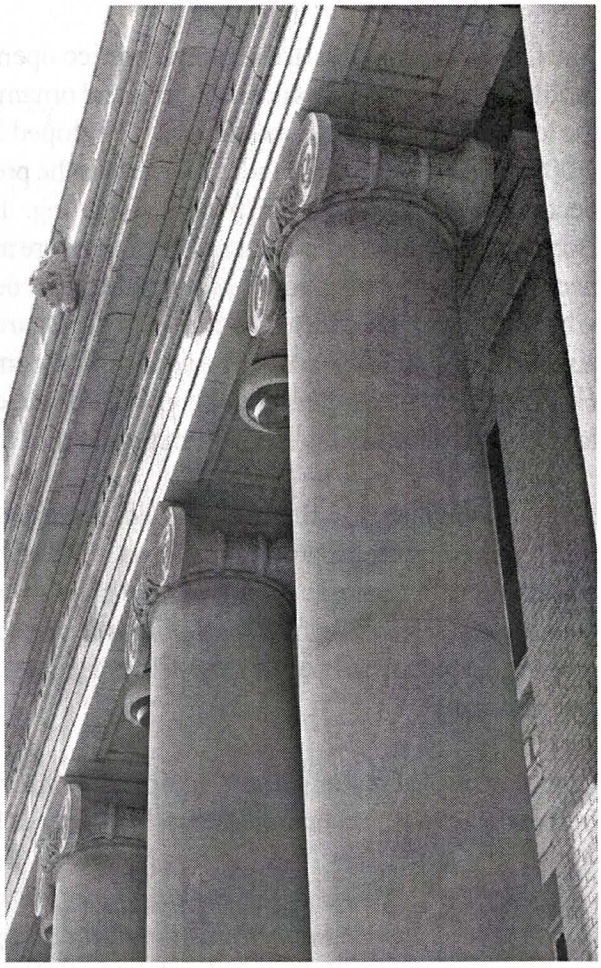
The building is three stories in height, with the first floor slightly elevated above grade and a limestone plinth carried around the base of the building. The primary east façade is symmetrical, with a central pavilion with a grand entrance portico flanked on either side by wings. The portico is framed with giant order Ionic columns in cut limestone which extend the full height of the building. The frieze above the columns is engraved with the school's name, and above it is a projecting classical cornice and raised parapet. The Ionic column and entablature combination is also used to frame window openings at the ends of the wings on the east elevation.

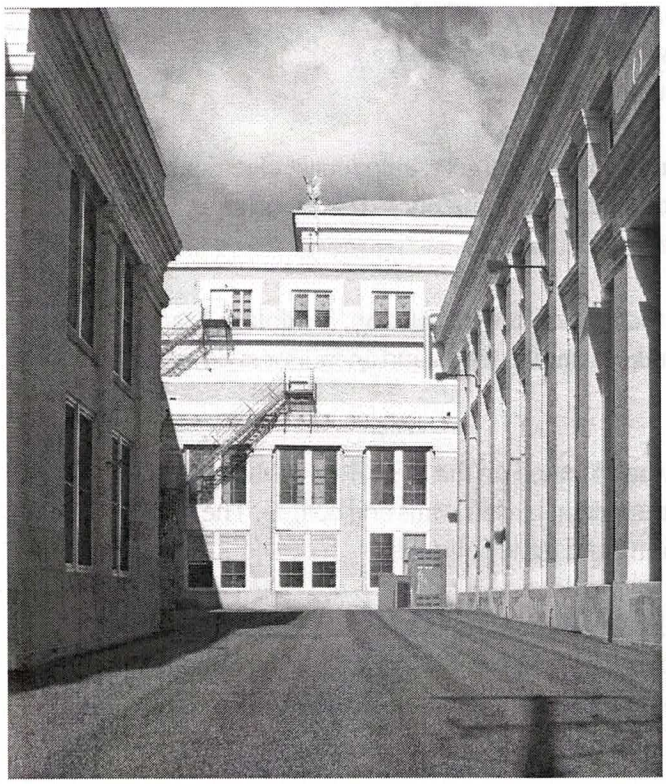
The light-gray terra-cotta cornice and frieze extend around the entire building at the roofline, with cream-colored brick facing the lower parts of the wall. The roofline appears to be flat, though from a distance a large hipped roof is visible over the central pavilion as are a pair of smaller hipped roofs located at the ends wings at the main east elevation. The school's mascot is symbolized by the eagle sculptures placed at the corners of the large hipped roof. These appear in circa 1924 photographs, and may be original or early features. Though not visible from grade, the roof is also pierced with several large skylights which provide illumination to interior spaces.

All facades of the building feature large window openings separated by brick pilasters and metal or ornamental terra-cotta spandrel panels. To ensure ample light, school windows from this period were sized to be at least 25% of the floor area of each classroom.

Such planning formulas reflect the growing standardization of school architecture, particularly in large cities during the early-twentieth century. Books and professional journals like the *American School Board Journal* offered rules of thumb such as allowing 18 square feet of floor space for each student in a classroom and proscribed architectural details such as moldings that avoided catching dust. Much of this standardization must have been a response to the growing size and complexity of scholastic architecture driven by a broadening of school curriculum. As Lindblom's architect Hussander observed "the problem of planning a modern high school necessitates grouping together under one roof practically all of the different departments of a modern university."







Lindblom is a particularly distinguished example of the Beaux Arts style of architecture, a reinterpretation of Classical architecture that was promoted at the World's Columbian Exposition in Chicago in 1893. The light color palette and restrained classical ornament (upper left) are characteristic features of the style. Grand entrances were another feature of the Beaux Arts, exemplified by the giant order limestone columns (upper right) which mark the formal main entrance to the building.

The pair of wings extending from the central block of the building (bottom left) each contains a double-loaded corridor with classrooms or other program spaces. The spaces between the wings are open to allow light and ventilation into those classrooms without exterior facing elevations.

The five entrance doors at the central portico open into a large entrance vestibule and formal lobby decorated with classical columns and ornamental plaster moldings. Immediately west of the lobby is the dramatic auditorium. The sloped floor and two balconies provide seating for 2,000. The focal points of the auditorium is the proscenium arch framing the stage with its decorative plaster details and historical lighting. The 1915 Superintendent's Report to the Board of Education noted that auditoriums were an expensive new feature of public schools, but necessary for art performance programs and the development of social skills. Dwight Perkins, who preceded Hussander as architect to the Board of Education, recommended that school auditoriums should also serve the adults of the community by providing a place for social and civic groups to meet after school hours. Public use may have dictated the auditorium's central location and accessibility from the main entrance at Lindblom.

In its original plan, Lindblom contained 59 classrooms measuring 24 by 34 feet, the standard size required by the Board of Education. As a technical high school, there were also larger laboratories for zoology, chemistry, and physics, as well as a greenhouse. Weaving, sewing, and cooking classes were offered by a domestic science department which had specially-equipped rooms. A commercial department offered courses in business, including manual book keeping and stenography.

Lindblom was also planned and equipped with a vast array of manual training rooms. Shortly before the school was built, the superintendent of the system wrote that

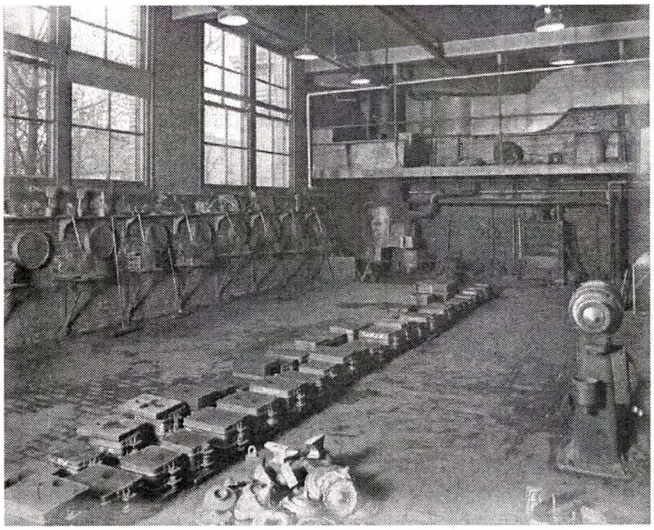
> *"None of the requirements put upon the modern school is more important than that calling for education by means of use of the hands. That training which in the country is furnished to the boy and girl through working with their parents at a great variety of tasks that fall to their share, must be provided in the city by the school."*

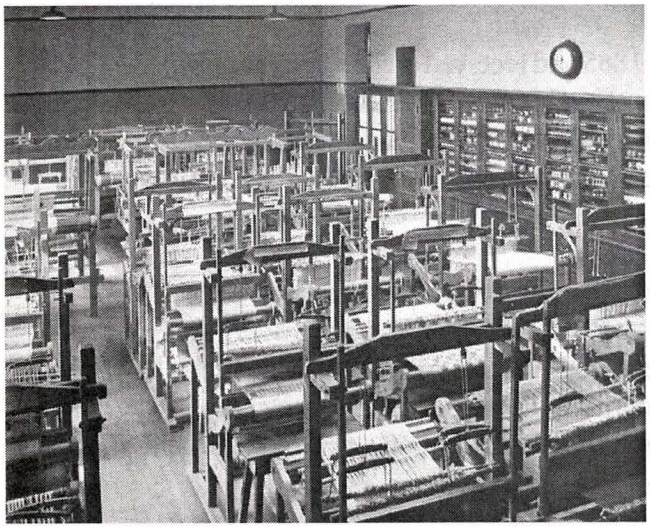
The manual training rooms at Lindblom included blacksmithing, forging, auto repair, electrical, carpentry, sheet metal, pottery, printing. These spaces are approximately 1-1/2 times larger than a typical classroom, and have adjoining stock and tool rooms.

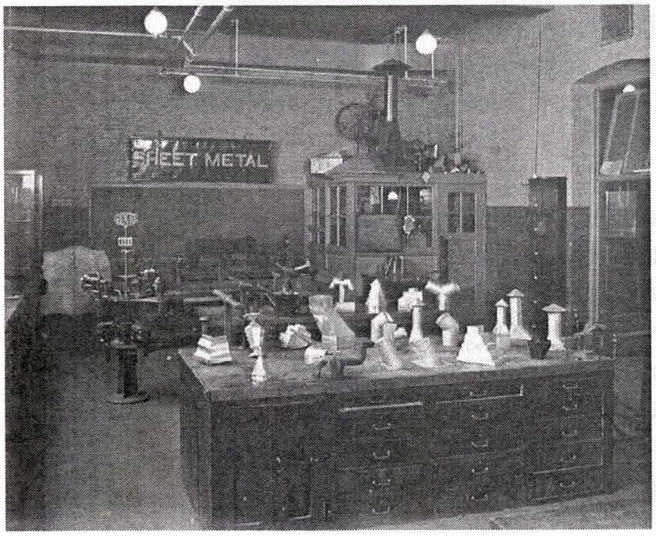
Reflecting the great interest in physical education at the time of its construction, Lindblom has two gymnasiums, one of which retains its original banked running track, and an indoor swimming pool.

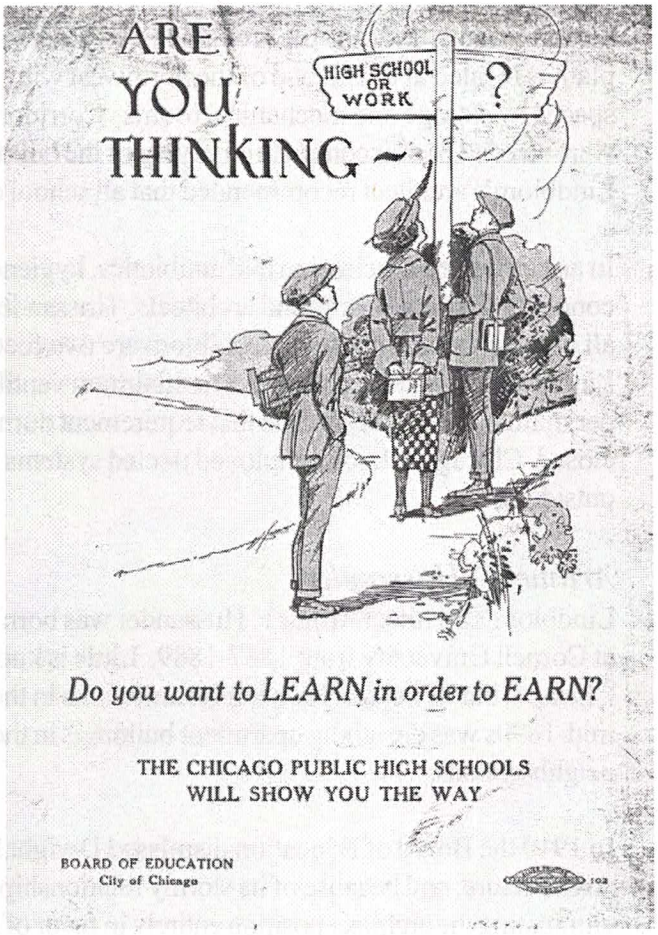
Other noteworthy interior spaces are the large study hall located on the third floor with its barrel-vaulted ceiling, large skylight and Classical ornamental plaster walls and ceiling. The second floor library also retains historic plaster detailing and Ionic columns.

School architecture has always been held to higher health and safety standards. Fireproof construction had been required by the Board of Education for several years prior to Lindblom's construction. The building consists of a terra-cotta-insulated steel structure, load-bearing









The brochure (top right) published by Chicago Public Schools was aimed at prospective high school students in the 1920s. It listed a vast array of vocational and academic programs available at the city's public high schools. Lindblom's offerings included a 4-year college prep course that allowed for specialization in technical science, social science, or language. Lindblom's curriculum also included several vocational programs including a two- and four-year business course, a two-year electrical program, and a four-year pharmacy course, as well as courses in automobile repair and printing.

To accommodate the diverse curriculum, Lindblom was designed with a variety of manual training rooms including a forge (top left), a weaving studio (middle left), and a sheet metal shop (bottom left).

masonry walls, and clay tile arch floors. In order to further reduce the risk of fire, the heating plant is located at the far end of the northwest wing and separated from student-occupied spaces by storage and mechanical rooms. Corridors and stairwells of schools from this period were sized to permit complete emptying of the building in less than three minutes, and Lindblom's architect recommended that all school corridors should be 15 feet wide.

In an age before vaccination and antibiotics, hygiene in the school environment was a major concern of school boards and architects. Hussander believed basements to be unhealthy, and all of the occupied spaces at Lindblom are two feet above grade. City codes at the time of Lindblom's construction required a minimum ventilation supply of 24 cubic feet of air per person per minute. To accommodate this requirement during the winter months when windows were closed, Chicago schools employed ducted systems that provided a mix of steam-heated air with outside air.

Arthur F. Hussander

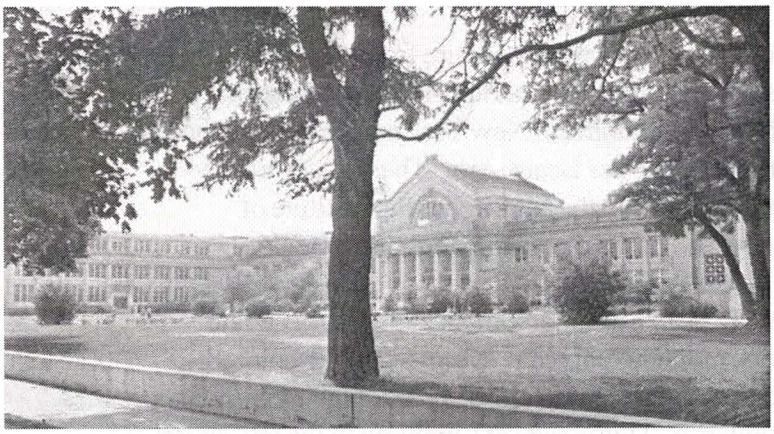
Lindblom's architect Arthur F. Hussander was born in 1865 and received architectural training at Cornell University from 1887-1889. Little is known about his early architectural career in Chicago, but he began receiving commissions in the early-1890s for warehouses and by the mid-1890s was designing apartment buildings in the Lincoln Park and Lake View neighborhoods.

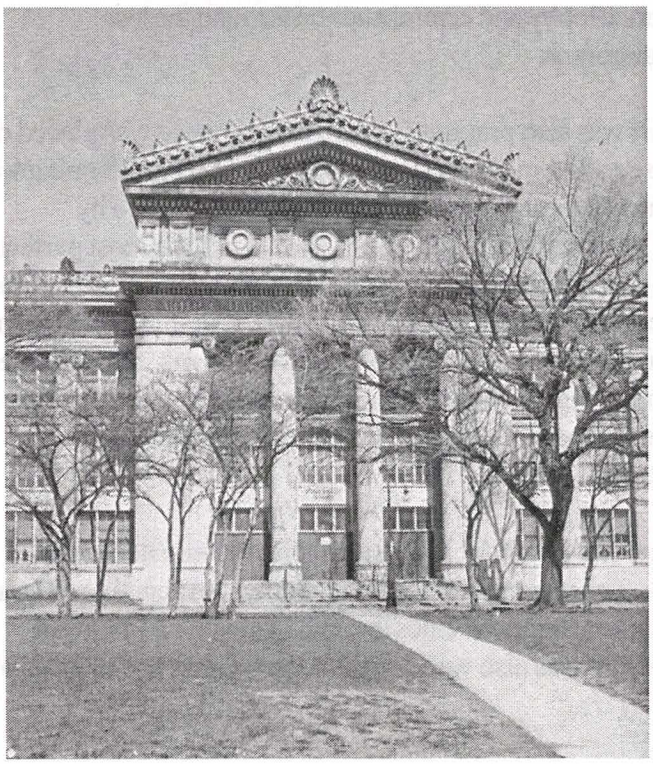
In 1910 the Board of Education dismissed Dwight Perkins as the head of its Bureau of Architecture, and because of its stormy relationship with Perkins the Board was considering eliminating the architect position entirely in favor of a competitive bidding process. Ultimately the architect position was retained, and in 1910 the Board appointed Arthur Hussander as Acting Architect, and 1912 he was officially appointed as head of the Bureau, a position he held until 1921.

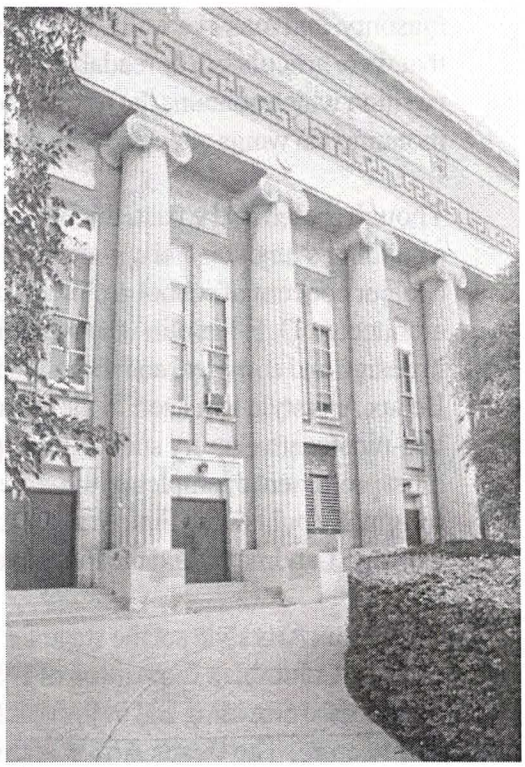
Hussander inherited a school system perpetually trying to catch up to increased demand. In 1911 the Board set a goal of "a seat for every pupil all the time," and promised to eliminate school schedules with two half-day shifts. As the Board's architect, Hussander oversaw a period of great growth that included the construction of 61 new schools and 45 additions to existing schools.

The monumental schools built in Chicago under Hussander's leadership adhere closely to historical styles of architecture including the Collegiate Gothic and Beaux Arts styles of architecture. Though scholastic architecture in cities was becoming increasingly standardized during this period, Chicago's school buildings improved in the quality of their construction and function. In addition to Lindblom, Hussander also designed Nicholas Senn High School (1912) in Edgewater and the Saucedo Scholastic Academy (originally Carter H. Harrison Technical High School, 1912) in Douglas Park. All three of these school buildings are distinctive in their neighborhood contexts for their monumental classicism and impressive size.

The 1908 photo (top left) shows architects Dwight H. Perkins [center] and Arthur F. Hussander [left] with Board of Education member Joseph Magrady. At the time of the photo, Perkins was the head of the Board's Bureau of Architecture. Hussander would succeed him in that position and serve from 1910 to 1921. A few of the large public school buildings from Hussander's tenure include Senn High School (middle left, 1912), Alexander Graham Bell School (middle right, 1916), Saucedo Academy (originally Carter H. Harrison Technical High School, lower left, 1912), and LeMoyne School (lower right, 1915).







Following his retirement from the Board, Hussander maintained a private architectural practice and contributed articles on school planning to the *American School Board Journal*. A later-known work by Hussander is the George M. Pullman Branch of the Chicago Public Library from 1927 at 11011 S. Indiana Avenue.

The Beaux Arts Style of Architecture

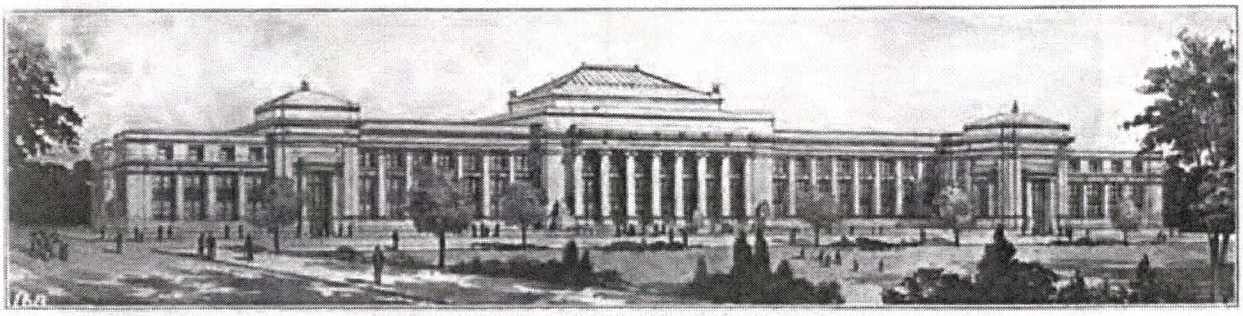
Lindblom High School exemplifies the Beaux Arts, a style of architecture that was popular between the early 1890s and 1920s. It was associated with the teachings of the Ecole des Beaux Arts in Paris, the most prestigious school of architecture in the world during this period. Classwork at the Ecole was dominated by the study of formal spatial planning and classical-style architecture. The Ecole became influential in the United States through the work of prominent American architects who studied there, including Richard Morris Hunt, H. H. Richardson and, in Chicago, David Adler and Alfred Granger.

As an academic style of architecture, the Beaux Arts was a departure from the apprenticeship method that had been the mode of professional training in America. After spending nine years in Paris, Hunt established an atelier for architectural training in New York modeled along the lines of similar studios in Paris associated with the Ecole des Beaux Arts. The country's early university-based architectural schools such as those at the Massachusetts Institute of Technology and Columbia University were also based on the methods of the Ecole.

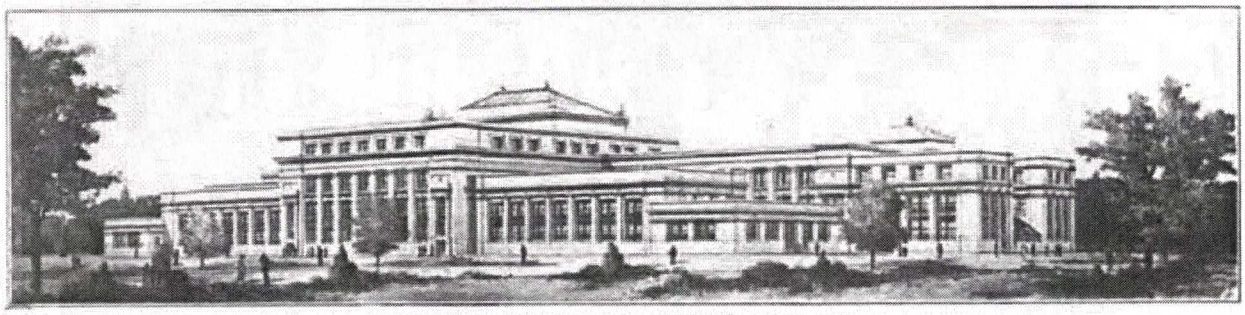
Characteristic features of the style are clearly visible in Lindblom's design with its grand entrance, restrained use of Classical orders, monumental scale, symmetry, light-colored masonry, and massive walls. The Beaux Art also strived to create a hierarchy of interior spaces that were articulated, or readable on the exterior. This is seen at Lindblom in the tall central pavilion which contains the formal entrance lobby and central auditorium, and the less monumental wings which contain the classrooms.

Though rooted in the past, the Beaux Art was also pragmatic. Great importance was placed on a building's function and organizing these requirements into a comprehensive plan. Planning was a major concern of school architects during the early-twentieth century as articulated by architect A. D. F. Hamlin who wrote in 1910 that school buildings should be "the most perfect in design and complete and thorough in execution and equipment." The analytical quality of the Beaux Arts style lent itself to the more complex buildings that began to appear in America in the late-nineteenth century such as large public schools, train stations, and museums. Some of the most prominent examples of the style in Chicago include the Museum of Science and Industry (originally built as the Fine Arts Pavilion for the 1893 World's Columbian Exposition, and a Chicago Landmark) and the Field Museum.

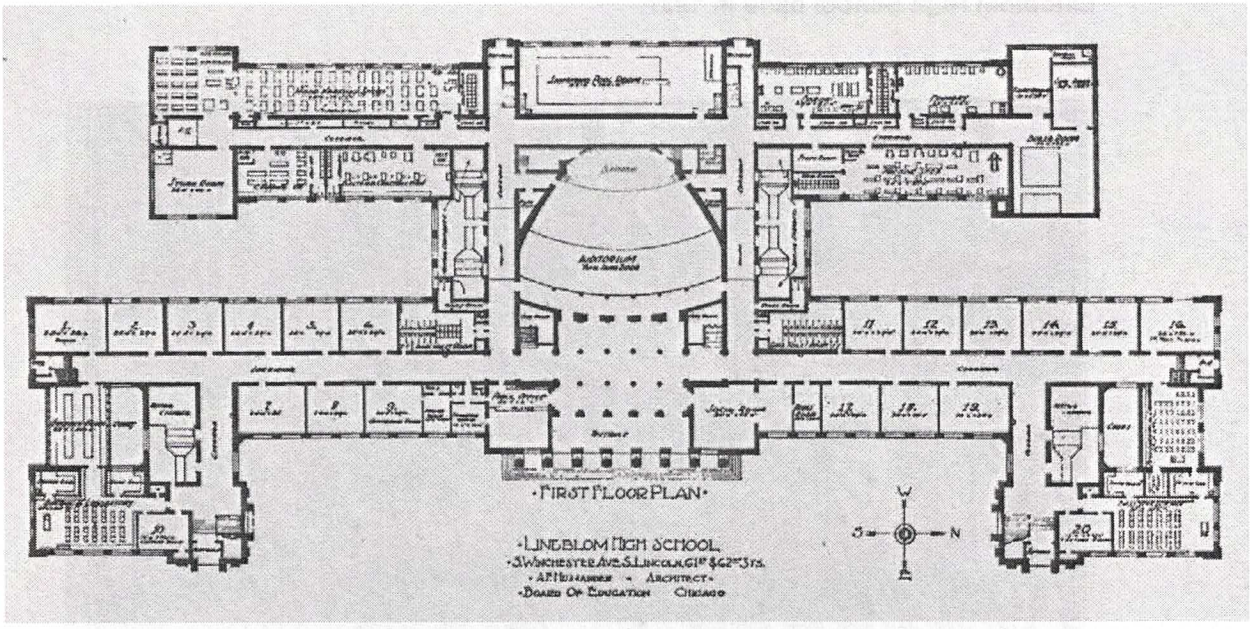
The Beaux Arts style set the stage for the City Beautiful Movement that was initiated at the World's Columbian Exposition of 1893. The movement sought to counter the negative effects of increased crowding and industrialization in American cities through planning and classical architecture. The Beaux Arts in architecture was also well suited to the broader social goals of



FRONT VIEW, ROBERT LINDBLOM HIGH SCHOOL, CHICAGO, ILL.
A. F. Hussander, Architect, Chicago, Ill.



REAR VIEW, ROBERT LINDBLOM HIGH SCHOOL, CHICAGO, ILL.
A. F. Hussander, Architect, Chicago, Ill.



Renderings (top and middle) and floor plans (bottom) of Lindblom High School were published in 1919 in a study of contemporary high school architecture compiled by William Bruce. Though the renderings depict Lindblom in an idealized rural setting, such vistas of the school did not reflect the built-up character of the neighborhood. The intricate plan of the school's first floor illustrates the Beaux Arts emphasis on careful analysis of a building's function and comprehensive planning of spaces.

During a visit to Chicago, band master and composer John Philip Sousa led the Lindblom High School band in 1927.

THE AUTO SHOP GIRLS

At work in Lindblom's auto shop, as documented in the 1924 school yearbook.

the Progressive Era which believed architecture, particularly public buildings, should have an elevating influence on communities. The social function of architecture was expressed by Lindblom's architect Arthur Hussander who in an address to the National Education Association in 1919 observed that

> *"school buildings, however simple, intricate, or complex, are only the housings for the proper and orderly instruction of the rising generations into that higher and nobler education that realizes that all men are brothers, and into that truer civilization that has for its ideal the good of all."*

In its context of small frame homes, Lindblom manifests the notion that public buildings should be community resources of architectural beauty. In 1900, the high school building was seen as a tangible symbol of America's system of free and universal public education. Educational reformers and school architects believed that the school building played an active role, for better or worse, in the educational process.

Later History of Lindblom High School

After opening in 1919, the *Chicago Tribune* boasted that Lindblom was "the finest high school in the country," and 1,037 students were enrolled. Enrollment continued to grow such that Lindblom organized early and late shifts and established branches in other public school buildings nearby. Freshmen and sophomores attended the branch schools and transferred to the main building in their junior year. Enrollment peaked in 1939 at 6,928 students, three times the capacity of the school.

After decades of continuous service, Lindblom was closed in 2003 for a complete restoration. In 2005 the school reopened as the Lindblom Math and Science Academy, a city-wide selective-enrollment high school focusing on math and science.

Criteria for Designation

According to the Municipal Code of Chicago (Sec. 2-120-690), the Commission on Chicago Landmarks has the authority to make a recommendation of landmark designation for a building, structure, or district if the Commission determines it meets two or more of the stated "criteria for landmark designation," as well as possesses a significant degree of its historic design integrity.

The following should be considered by the Commission on Chicago Landmarks in determining whether to recommend that the Robert Lindblom Technical High School Building be designated as a Chicago Landmark.

Criterion 1: Critical Part of the City's History

Its value as an example of the architectural, cultural, economic, historic, social or other aspect of the heritage of the City of Chicago, the State of Illinois or the United States.

- As a monumental example of public school architecture, Lindblom High School conveys the treasured status and generous investment afforded to public education in America, and Chicago in particular, in the early-twentieth century.

- As a grandly-scaled Beaux Art style building, Lindblom High School reflects the influence of the City Beautiful, a movement promulgated in Chicago with the 1893 World's Columbian Exposition which influenced city planning as well as the construction of large Classical-style public buildings throughout the nation.

- Lindblom High School's layout and organization represents the influence of Progressive-Era educational reforms which sought to broaden the scope of public education to include social, physical, and vocational education.

- Lindblom High School's massive size was a response to the tremendous increase in high school enrollment in the early-twentieth century resulting from the rapidly growing population of Chicago's neighborhoods in this period.

- Dedicated to Robert Lindblom, a Swedish-American who grew prosperous in Chicago's grain business, the high school building represents the importance of business leaders and ethnic identity in neighborhood communities like West Englewood in the early-twentieth century.

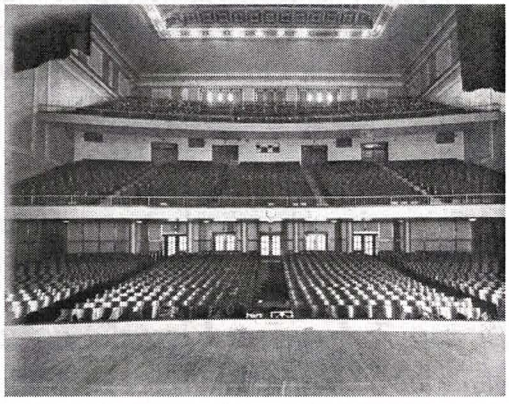
Criterion 4: Important Architecture

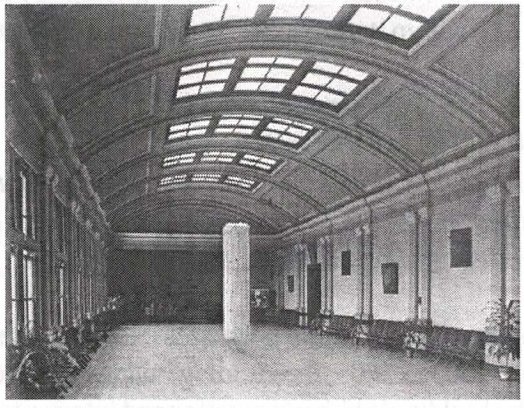
Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness or overall quality of design, detail, materials, or craftsmanship.

- Lindblom High School is an excellent example of a large urban high school from the early-twentieth century, a new building type at the time that was the subject of much attention and study by architects, school boards, and educators. With its Classical-style design and Beaux Arts plan, Lindblom High School reflects Progressive-Era ideals that believed school architecture played an important role in the success of public education. Similarly, with its long axial wings, tall ceilings, and large windows, Lindblom High School's overall plan conveys the importance placed on natural light and ventilation in scholastic architecture of the early-twentieth century. In its internal structure, finishes, mechanical systems, and circulation plan, Lindblom High School also displays the high priority placed on public health and fire safety that guided school architecture and equipment in the early-twentieth century.

- Lindblom High School is a distinctive and exceptional example of the Beaux Art style of architecture with its monumental Classical façade, light-colored masonry, symmetry, and massing which articulates the building's interior functions. Lindblom High School represents a high level of craftsmanship in traditional materials with its giant carved-limestone columns, terra-cotta ornament, and brick masonry walls.

Current (left side) and historic photos (right side) of Lindblom's significant historic interior spaces which have been recently restored, including the auditorium (top right and left), the third floor study hall (middle right and left), and the entrance vestibule (bottom right and left).





- Lindblom High School includes exceptional interior spaces exemplifying the importance of the building in terms of its architecture, type, style and design. The entrance vestibule and lobby provide a formal and grand entrance to the interior of Lindblom High School, and these spaces retain Classical-style architectural plaster details and terra-cotta columns. The auditorium, which occupies the center of the building, is an especially handsome interior space with its large volume, sloped balcony tiers, ornamental plaster decoration, and historic decorative lighting. The third-floor study hall is a grand space with Classical-style historic details in ornamental plaster and a dramatic vaulted sky-lighted ceiling.

- Lindblom's architect Arthur F. Hussander oversaw a period of great growth of Chicago's public schools. Many of the monumental public school buildings in Chicago represent his tenure as head architect of the Board of Education.

Criterion 7: Unique Visual Feature

Its unique location or distinctive physical appearance or presence representing an established and familiar visual feature of a neighborhood, community, or City of Chicago.

- Lindblom High School's city block-sized site plan, monumental high-style architecture, and ornamental masonry construction make it a powerful visual feature within its context of small homes and two-flats in the West Englewood neighborhood.

Integrity Criterion

The integrity of the proposed landmark must be preserved in light of its location, design, setting, materials, workmanship and ability to express its historic community, architectural or aesthetic interest or value.

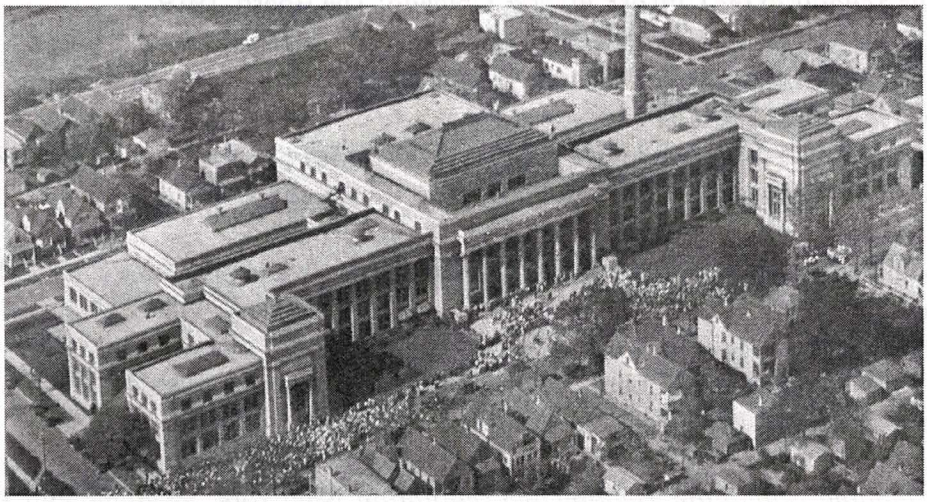
Lindblom High School possesses excellent integrity on its exterior facades and interior spaces. From 2003 to 2005, the building underwent an extensive rehabilitation that included restoration of the building's historic exterior and interior features. The project was recognized with an "Award for Outstanding Rehabilitation" by the Richard H. Driehaus Foundation and the Landmarks Preservation Council of Illinois in 2006.

Significant Historical and Architectural Features

Whenever a building is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the "significant historical and architectural features" of the property. This is done to enable the owner and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark.

Based on its evaluation of the Robert Lindblom Technical High School Building, the Commission staff recommends that significant historical and architectural features be identified as:

- all exterior elevations, including rooflines, of the building; and
- the major historic interior spaces of the building, including: the entrance vestibule and lobby, the auditorium, and the vaulted study hall on the third floor. For all identified interior spaces, light fixtures and other original fixtures are included as part of the designation.



A circa 1927 aerial photograph of Lindblom illustrates the building's distinct visual appearance within its neighborhood context of small homes.

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Illustrations
Collection of historic photographs at Lindblom High School, circa 1927: p. 6 top, middle and bottom left; p. 11, three photos on left side of page; p. 19, right side of page; p. 21.
The Eagle, 1924: p. 6, bottom right; p. 16, bottom.
Are You Thinking School or Work?: p. 11, top right.
Chicago Daily News negatives collection, Chicago History Museum: p. 13, top right; p. 16, top.
Bruce, William Conrad. *High School Buildings*: p. 15, all.
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COMMISSION ON CHICAGO LANDMARKS

David Mosena, Chairman
John W. Baird, Secretary
Phyllis Ellin
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Patricia A. Scudiero
Edward I. Torrez
Ben Weese
Ernest C. Wong

The Commission is staffed by the
Chicago Department of Zoning and Planning,
Historic Preservation Division
33 N. LaSalle Street, Suite 1600, Chicago, IL 60602

312-744-3200; 744-2958 (TTY)
http://www.cityofchicago.org/landmarks

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